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ELEGIAC QUINTETTO VOCALE,
WITH
ORGAN ACCOMPANIMENT.
IN MEMORY OF
Leopold Kernig.
by his friend
Anthony Philip Heinrich.

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ELEGIAC QUINTETTO.

Composed by

A. P. HEINRICH.

POETRY BY

WILLIAM WALLACE.

ADAGIO. M: M: $\text{♩} = 60$.

ORGANO.



Piano Forte ad libitum.



ANDANTE LARGO, sempre sostenuto. $\text{♩} = 50$.

Soprano.



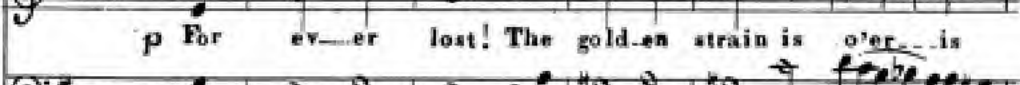
Alto.



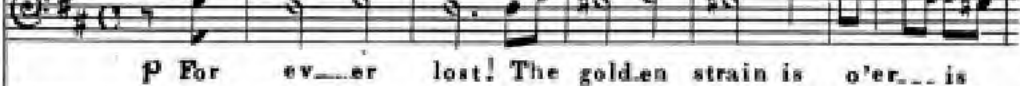
Tenore.



Basso 1^{mo}.



Basso 2^{do}.



Organo.



Con grazia

For... ever lost! The gold-en strain is o'er, The
o'er.
o'er.
o'er.
o'er.
theil...ling harmony no long...er swells. From Earth it fled to
p From Earth it fled to
p From Earth it fled to
p From Earth it fled to
p From Earth it fled to
p From Earth it fled to

[illegible]

Poco più mosso. ♩=60.

Espressivo *dolce.* *Sweet*

more with summer's sweet or—chestral notes,
more with summer's sweet or—chestral notes,
more with summer's sweet or—chestral notes,
more with summer's sweet or—chestral notes,

Espressivo. *Elevato.* *mf*

or—chestral notes, Shall he—the
Shall he the
Shall he the
Shall he the

Con Elevazione.

6

Shall... he... the ma...ster, pour his... glow...ing

master, p pour his glow...ing

master, p pour his glow...ing

master, p pour his glow...ing

master, p pour his glow...ing

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of three. The first group of three staves has the lyrics "Shall... he... the ma...ster, pour his... glow...ing" and "master, p pour his glow...ing". The second group of three staves has the lyrics "master, p pour his glow...ing" and "master, p pour his glow...ing". The piano accompaniment is written for the left and right hands of the piano.

soul, pour... his glowing soul; Nor when the Au...tumn's

soul, mf pour his glowing soul, Nor when the Au...tumn's solemn

soul, mf pour his glowing soul, Nor when the Au...tumn's solemn

soul, mf pour his glowing soul, Nor when the Au...tumn's solemn

soul, mf pour his glowing soul, Nor when the Au...tumn's solemn

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of three. The first group of three staves has the lyrics "soul, pour... his glowing soul; Nor when the Au...tumn's" and "soul, mf pour his glowing soul, Nor when the Au...tumn's solemn". The second group of three staves has the lyrics "soul, mf pour his glowing soul, Nor when the Au...tumn's solemn" and "soul, mf pour his glowing soul, Nor when the Au...tumn's solemn". The piano accompaniment is written for the left and right hands of the piano.

7.

mf solemn anthem floats: *p* Be-reft and lone the

mf solemn anthem floats: *p* Be-reft and lone the

mf an...them floats: *p* Be-reft and lone the

mf solemn an-them floats: *p* Be-reft and lone the

mf an...them floats: *p* Be-reft and lone the

seasons mourn...ing roll.

seasons mourning roll.

seasons mourning mourning roll.

seasons mourn...ing roll.

seasons mourn...ing roll.

Piu Adagio, $\text{♩} = 52$.

SOPRANO.

8

Hark! hark the song! it swells, it swells a gain, And

The first system shows the Soprano and Piano staves. The Soprano part begins with a whole rest, followed by a melodic line. The Piano accompaniment features a flowing sixteenth-note pattern in the left hand and chords in the right hand.

grandly now it chides our faltering tears: the Master cries, Ye too may join the

The second system continues the vocal and piano parts. The Soprano line has a melodic flourish. The Piano accompaniment maintains its rhythmic texture, with some harmonic changes in the right hand.

strain that Angels roll amid the choiral spheres. Hark! Hark! Hark! Hark! Hark!

The third system contains the vocal entry for the choir. The Soprano part has a melodic line, while the Piano accompaniment provides a harmonic foundation. The lyrics are repeated five times, each followed by a 'Hark!' instruction.

The final system shows the Piano accompaniment continuing. The left hand has a steady sixteenth-note pattern, and the right hand has chords and moving lines. The system concludes with a final chord.

Hark the song! it swells, it swells a gain, And grandly now it chides our

Hark the song! it swells, it swells a gain, And grandly now it chides our

Hark the song! it swells, it swells a gain, And grandly now it chides our

Hark the song! it swells, it swells a gain, And grandly now it chides our

Hark the song! it swells, it swells a gain, And grandly now it chides our

fal...ling tears; The ma...ster cries, Ye too may join the

fal...ling tears; The ma...ster cries, Ye too may join the

fal...ling tears; The ma...ster cries, Ye too may join the

fal...ling tears; The ma...ster cries, Ye too may join the

fal...ling tears; The ma...ster cries, Ye too may join the

strain..... *p* That an...gels roll a...mid the *f* cho.....ral

strain..... *p* That an...gels roll a...mid the *f* cho.....ral

strain..... *p* That an...gels roll a...mid the *f* cho.....ral

strain..... *p* That an...gels roll a...mid the *f* cho.....ral

strain..... *p* That an...gels roll a...mid the *f* cho.....ral

The first system of the musical score consists of five vocal staves and a grand piano accompaniment. Each vocal staff begins with the word "strain" followed by a dotted line, then the lyrics "That an...gels roll a...mid the" and ends with "cho.....ral". The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

spheres.

spheres.

spheres.

spheres.

spheres.

spheres.

The second system of the musical score continues with the same five vocal staves and piano accompaniment. Each vocal staff now has the word "spheres." written below it. The piano part continues its complex melody, with the right hand featuring many beamed sixteenth notes and the left hand providing a steady accompaniment. The system concludes with a double bar line.

Oh, Joy! Oh, Joy! Oh, Joy!

Joy. Oh, Joy! he is not
Joy. Oh, Joy! he is not wholly
Oh, Joy! he is not wholly lost to Earth to us, to
Oh, Joy! he is not wholly lost to Earth to us, to
Oh, Joy! he is not wholly lost to Earth to us, to

Espressivo.

12

whol...ly lost to Earth, to us;
Earth to us; his mem...ry lingers yet
Earth to us; his mem...ry lingers yet
Earth to us; his mem...ry lingers yet

This system contains the first eight measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part has a melodic line in the right hand and a harmonic line in the left hand. The lyrics are: "whol...ly lost to Earth, to us;" on measures 1-4, and "Earth to us; his mem...ry lingers yet" on measures 5-8. There are three vocal staves and one piano grand staff.

Con Espressione.
his mem...ry lingers yet, Like
Earth to us, his mem...ry lingers yet, Like
Like
Like
Like
Like

This system contains measures 9-16. It begins with the instruction "Con Espressione." The vocal line continues with the lyrics: "his mem...ry lingers yet, Like" on measure 9, "Earth to us, his mem...ry lingers yet, Like" on measure 10, and "Like" on measures 11-16. The piano accompaniment continues with the same melodic and harmonic patterns. There are three vocal staves and one piano grand staff.

*ritenuto**al tempo.*

even ing's beam up on a darkling coast, Al...

even ing's beam up on a darkling coast, Al...

even ing's beam up on the darkling coast, Al...

even ing's beam like evenings beam up on the darkling coast,

even ing's beam like evenings beam up on the darkling coast,

ritenuto. *al tempo.*

LAZGHETTO con molta Espressione.

...though the sun be hind the wave is set. 54.

...though the sun be hind the wave is set.

...though the sun be hind the wave is set. *P* Al though the sun be...

P Al though the sun be...

P Al though the sun be...

rit: Andantino mosso. 68. 14

rit: atempo. Then sing!...

Then sing!....

hind... the wave is set.

hind... the wave is set. Then

hind the wave is set. Then

Colla voce.

mf then sing... thou great... me... lo... dious soul!

mf then sing... thou great... me... lo... dious soul!

mf then sing... then sing... thou great... me... lo... dious

sing!... then sing thou great me... lo... dious

sing!... then sing thou great...

[illegible]

dy... While mu... sic charms and chanting seasons roll, Har...

dy While mu... sic charms... and chanting seasons roll, Har...

dy While mu... sic charms and chanting seasons roll, Har...

dy While mu... sic charms and chanting seasons roll, Har...

dy While mu... sic charms and chanting seasons roll, Har...

The first system contains five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "dy... While mu... sic charms and chanting seasons roll, Har...". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ANDANTE, quasi ad lib.

mon... ious Spirit! *mf* We will think of Thee.....

mon... ious Spirit! *mf* We will think of Thee.

mon... ious Spirit! *mf* We will think of Thee.

mon... ious Spirit! *mf* We will think of Thee.....

mon... ious Spirit! We will think of Thee.....

The second system continues with five vocal staves and piano accompaniment. The tempo is marked "ANDANTE, quasi ad lib." and the dynamics are "mf". The lyrics are: "mon... ious Spirit! We will think of Thee.....". The piano accompaniment is more melodic and flowing than in the first system.

ALLEGRO PRIMO.

The image shows a musical score for a piece titled "While Music Charms and Chanting Seasons Roll, Har...". The score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part consists of five staves, each with a treble clef and a key signature of one sharp. The lyrics "While music charms and chanting seasons roll, Har..." are written below the vocal staves. The piano accompaniment is written on a grand staff (treble and bass clefs) at the bottom of the page. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like "p" (piano).

While music charms and chanting seasons roll, Har...
 While music charms and chanting seasons roll, Har...
 While music charms and chanting seasons roll, Har...
 While music charms and chanting seasons roll, Har...
 While music charms and chanting seasons roll, Har...

AND ANTE. -104

[illegible]

Piu Adagio.

18

mon...ious Spirit We will think of Thee.

mon...ious Spirit We will think of Thee.

mon...ious Spirit We will think of Thee.

mon...ious Spirit We will think of Thee.

mon...ious Spirit We will think of Thee.

colla voce.

rit. ad libitum.

rit.

p think of Thee. pp

p think of Thee. pp

p think of Thee. pp

p think of Thee. pp

p think of Thee. pp

think of Thee. pp